



Early Journal Content on JSTOR, Free to Anyone in the World

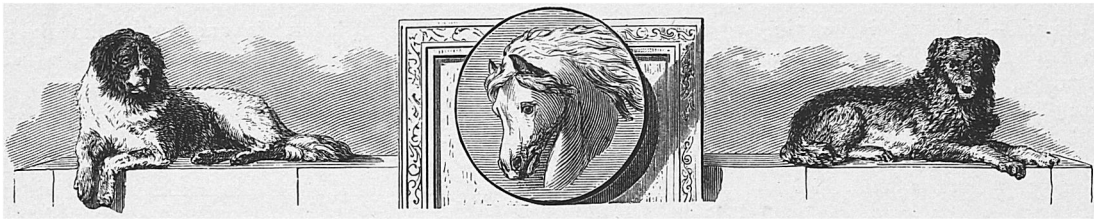
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



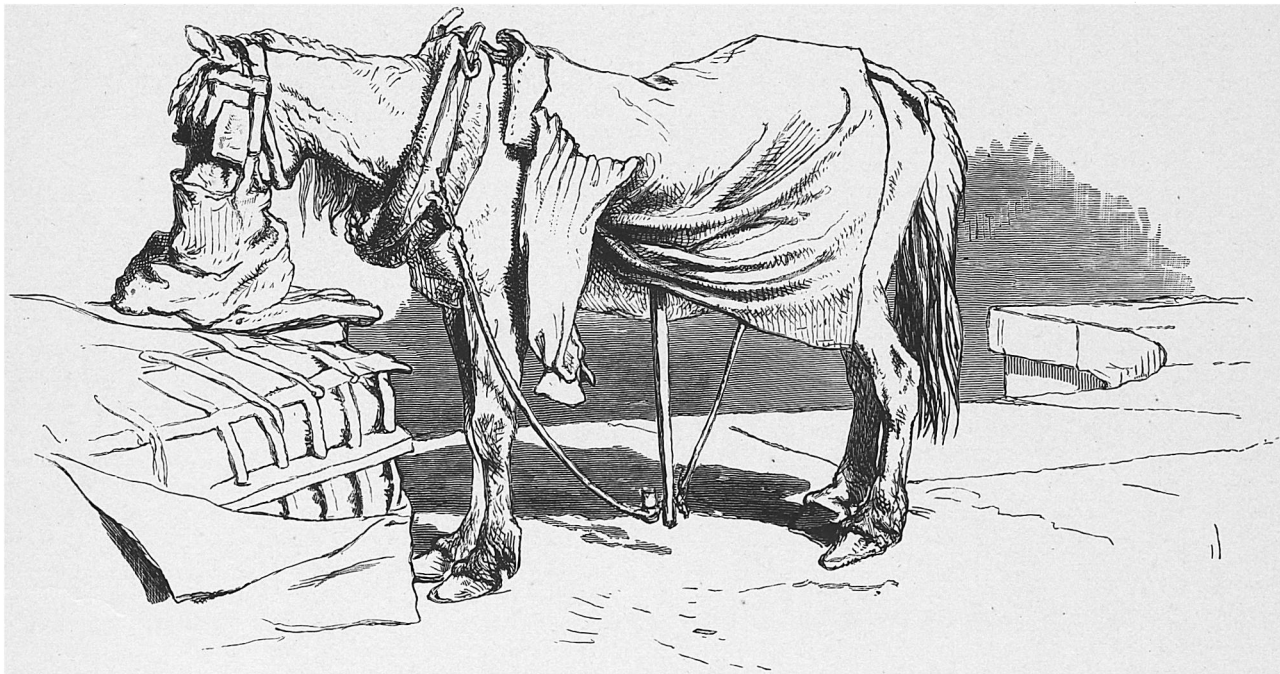
STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



THE most casual glance at the engravings we are giving from these works cannot fail to show the varied manner in which Landseer made his sketches. Sometimes in mere outline with a lead-pencil; at other times he appears to have used a camel-hair pencil charged with Indian ink or sepia for the outlines, giving effect to the subject by slight tints, or washes, of the same colour. In others, pen and ink have been alone employed, and then the sketch resembles an etching; and, again, some are in oils, others in water-colours; while frequently chalks, both black and coloured, were the vehicles he used; but, whatever may have been the material with which he worked, he had complete mastery over it. A writer in a recent number of the *British Quarterly Review* says, with reference to Landseer's pen-and-ink sketches: "As we look at some of these, we are tempted to believe that, of all the instruments that can be used by the artist, there is none quite so wonderful as the pen. In his most mature time, with all the appliances of colour, Landseer never set before

us deer and dogs more livingly than those which, with a few touches of the pen upon white paper, he shows us in these sketches, swimming or struggling in torrents, or standing face to face in mortal antagonism. . . . Work like this has more power to summon the imagination of the spectator than the most finished picture." The picture may be more popularly attractive by its lustrous beauty of colour, which too often blinds the eyes to existing defects of some kind or another; but a simple sketch with the pen or lead-pencil is a naked, unadorned truth, bearing witness to the skill, or its opposite, of the hand which produced it.

In the sketch 'Refreshment—Belgium,' with which we commenced, last month, this series of illustrations, may be traced the *idea* of the large picture painted in 1846, and engraved by Mr. H. Cousins for Messrs. H. Graves & Co., under the title of 'Refreshment—a Scene in Belgium.' In the latter is a boy standing before a horse in a cart, the animal is eating some roots placed in a tub; behind them is an archway, just indicated in this sketch. 'Reapers Resting,' a study in sepia, bears the name



A Draught-Horse: Ramsgate (1840).—Lent by Messrs. Agnew.

of the place, Glen Fishie, where it was made. It represents some Scottish peasants, having partaken of their noonday repast, sitting or lying at their ease for a time. A man, who is smoking a pipe, looks out on the expanse of landscape, as if contemplating the work yet to be done; while a girl, who holds a cord attached to a sleeping dog, is looking forward in an opposite direction. Here are all the materials necessary for a picture of much interest. Among the early studies hung in the Academy at the Landseer Exhibition were several coast-scenes, taken at Ramsgate, Hastings, &c.; 'Fishermen on the Beach' is one of them.

'The Queen on Horseback' was made in 1839, and most probably at Windsor: it seems to have been dashed off, in

oil-colours, with a camel-hair pencil, in the most vigorous manner. The horse and dog are capital in expressive form, and the *seat* of Her youthful Majesty is easy and unconstrained. The marks on the upper part of the sketch are merely those made by Landseer in testing his pencil.

'The Braggart' is a very early pen-and-ink sketch; the picture painted from it was exhibited at the Academy so far back as 1819, when Landseer was but seventeen years old; the three dogs are intended to represent England, Scotland, and Ireland. The finished picture shows the dogs precisely as they are here seen, but on the right hand is a charming expanse of landscape beautifully painted. An engraving of it, rather large, appeared

in 1832. 'At Church—Belgium,' is certainly what one would not expect from the hand of the great animal-painter, yet the figures are masterly in drawing: it is evident, from the position in which they are placed, that each of them is only a study; or, in other words, the whole are not intended for a complete scene.

The 'Draught-horse' is another of the sketches Landseer made at Ramsgate in 1840. How easy and natural is the attitude of the animal, as, having found a resting-place for its nose-bag, it quietly takes its meal; its owner or driver has considerably thrown his round frock over the horse's back, to



The Ferry (1836).—Lent by the Executors of the late Capt. W. H. F. Palmer.

prevent a chill while feeding. It is to be regretted that none, so far as we remember, of these coast-scenes were ever worked up into pictures.

'The Ferry' and 'A Shetland Pony' are two very small sketches in pen and ink. Each of them shows with how little

effort the artist could construct a picture having in it the elements of largeness. Widely different in style of work is 'The Rescue,' executed in oil-colours: Landseer painted from it the picture exhibited at the Academy in 1834 under the title of 'Highland Shepherd's Dog in the Snow.' The picture has



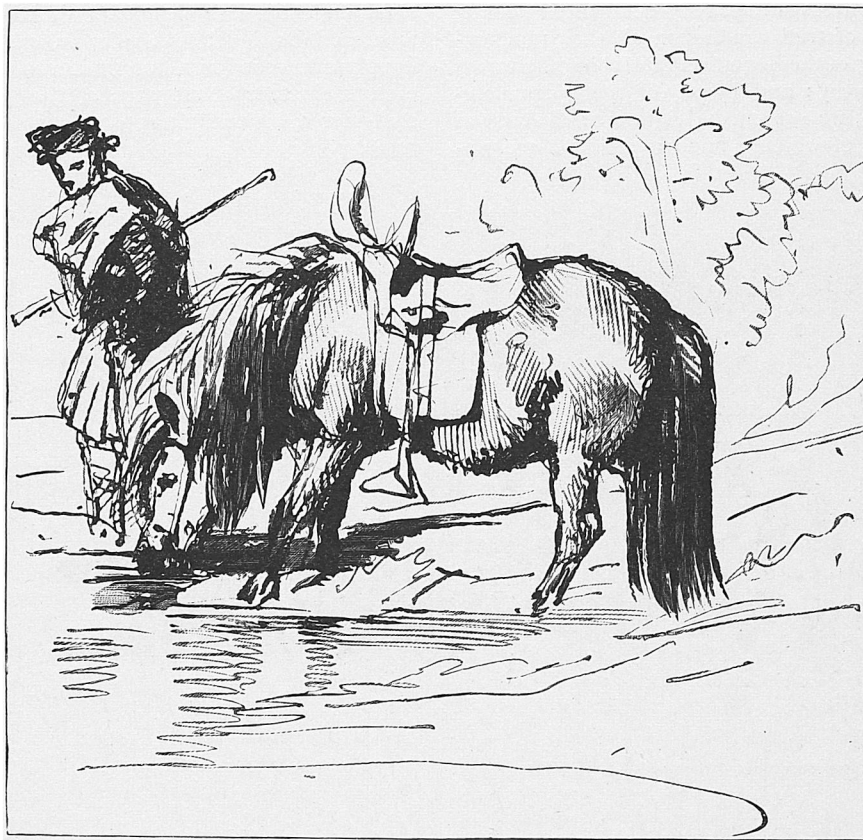
The Rescue (1834).—Lent by H. G. Reid, Esq., Middlesbrough.

been reproduced three times: once in lithography by R. J. Lane, A.R.A., where the print bears the Academy title; it was subsequently engraved by C. J. Lewis, under the title of 'Snow-drift;' and also by C. Mottram, with the name of 'The Rescue.' This last title we have retained here. The composition represents a dog vigorously scratching away the snow from a poor

sheep which has been buried in it: a fact recorded in more than one story told by shepherds of the Scottish Highlands. The owner of this careful sketch is Mr. H. G. Reid, to whom we are indebted for the loan of it and others; it is a work of intense interest. There are materials in the subject for much comment, which our space alone forbids; but whatever the leading idea of

Landseer may have been when he made the sketch, we may assume his principal object was to show the remarkable instinct

of the dog. Having found the sheep, half dead from long continuance in the deep snow-drift,—its glazed eye is a witness to



Highlander and Pony (1829).—Lent by the Executors of the late Capt. W. H. F. Palmer.

this—the dog does not immediately run to its master to acquaint him with the discovery, but first of all releases it from the superincumbent weight that has overwhelmed it almost to suffo-

cation, thus giving it the chance of recovery before summoning the shepherd to the rescue. In the three engravings just alluded to, I notice in each a somewhat different treatment of both the



Woodcutters (1840).—Lent by H. G. Reid, Esq., Middlesbrough.

background and the masses of snow in the front: the animals are identically the same; but in one of the prints the background

shows a rather high hill covered with snow, which is relieved against a dark sky: in another the snow lies in irregular heaps.

The sketch called 'Woodcutters' shows conspicuously what the painter would have done had he limited himself to landscape; the treatment of the subject is most artistic, and the composition very effective: the trees in the background were evidently drawn from nature, so full of truth are they in all their ramifications. The foreshortening of the huge trunk on which the woodmen are at work is noteworthy; and, by way of giving completeness to the rustic picture, we see on the right a small stack of "loppings," by the side of which stands a saddle-horse un-

tethered, whose rider, probably the owner of the estate, has come down to watch the progress of the workmen: his head appears behind the foremost part of the fallen tree. The drawing itself is made with pencil on tinted paper, the lights being touched in with white chalk; in our print the engraver has happily succeeded in effecting an exact imitation of the original, even to the tone of the paper. The 'Highland Maiden' is the study for a figure that appears, with some variation, in Landseer's picture of 'A Highland Whisky-still,' to which reference



A Highland Maiden (1827).—Lent by Messrs. Agnew.

will be made hereafter. Bare-footed and bare-legged, half-clad, and with unkempt hair, a veritable wild child of nature, she leans against the trunk of a tree, apparently watching for somebody or something; she holds by a cord a dog, as if to restrain him from making an attack upon any intruder whose presence might not be quite welcome in the locality; such, for example, as that of an exciseman. This outline sketch is so complete in composition, and is so full of material, simple though it be, that it is a picture in itself, telling its own story without any further

additions in the way of filling in to make it intelligible. There is remarkable ease, and a certain degree of grace, in the attitude of the girl, who is so skilfully placed as to occupy the whole of the rather awkward angle formed by the sloping tree and the upright rough posts of the doorway of the hut or cabin.

In selecting the subjects engraved in this series, it is our aim to vary them as much as possible; if we do not always succeed, it is because of the difficulty of adapting them to the dimensions and other exigences of our pages.

J. D.